SKINHEAD

ISSUE #3

DFJ fronts for FREE SPIRIT.

PHOTO- BSN.

Fight em ALL

We haven't had a legitimate introduction over the first two issues and didn't intend to but it has become apparent there are alot of misconceptions on the part of some of our less valued readers. If you think the 'intro' to the first issue was simply egomania running wild, dismissing it as audacity and bravado, then you are sorely mistaken. Trendsetters, let it be known that the introduction was a paraphrased tribute to the original promo poster for Peckinpah's *Bring me the head of Alfredo Garcia* and while we shouldn't have been surprised, this oversight showcases the fact that some of you appear to know even less about cinema than you do about Hardcore. Some jabroni complained about the borders on the first issue aswell, a brave move from someone peddling a zine that looks like it was laid out by Helen Keller. Several people voiced their concerns about the 'macho' attitude on display, some even perceiving it to be a joke. If there is a joke, you are the punchline. There is nothing wrong with being a sportsfan. CHUNKS is an extension of the personalities of its creators, the kind of people who read the sport section of their daily paper first. It's not intended to become the bible for those of you who, unfortunately, enjoy 'vegan eats' at inner city cafes with your think-alike-look-alike little cliques or dream of a better world full of equality and peace. CHUNKS is only twelve pages for numerous reasons, including aesthetic and economic factors but rest assured we won't be polluting our pages with oversized fonts, ripped-up-fucked-up crust layouts or absurdly vain happy snaps of ourselves on holidays. This rag is HC concentrate, raw and undiluted. We won't be selling PDF's of our back issues online, starting blogs to peddle our wares, a facebook fan page for our zine or interviewing mediocre bands from shithole countries for diversities sake. We wouldn't sell our souls to have mass appeal, its done for ourselves and the rare breed of modern coreman that is also awake to the hardcore reality. No doubt some of our readers know the real deal, like William Harrison who has been mail ordering zines off the both of us since he was eleventeen years old and continues to do so because he gets it. Put simply, if you don't get it chances are you weren't meant to.

"Everybody who is somebody already knows".

Thumbs up to those who are down with us- Ryan 'The Viper' Hogan, Yannick & The Omegas, Nic the Weasel & IONY, Brendan & Rival Mob, Mike 'The Mosher' Fairley, Ben P, Ben G, NSW Pride & The NRL..

THE RIVAL MOB

PHOTO- Ried Haithcock

You're already familiar with The Rival Mob, the undisputed kings of NYHC styled sting. So no introduction is necessary. Interview with Brendan Radigan, Conducted by the BSN.

Being patriotic is not the fashion, so they say, but are Rival Mob proud to be an American band?

I could probably write a book in answering this question so I'll try to keep this short and sweet. Rival Mob is definitely not a patriotic group of people or a group of people that agrees upon much of anything aside from our taste in music and fine film. I would even go so far as to say that one of the defining characteristics of the band is our general apathy towards most politics due to our overall misanthropy. If you don't really like people in general, why would you give a shit enough about a country full of them to call yourself patriotic? Right? However, that being said, I'm not trying to come off like I'm some know-it-all 1st world spoiled bitch. I work hard to support myself and I do value my friends and family and the quality times I've had living in this country. So rightly, I of course give respect to those people/institutions who through their actions have allowed me to live a life far better than those with a shittier lot and thusly, I agree with defending America from a REAL threat. I like certain "American as Apple Pie" type shit but I don't wear it on my sleeve like a clown costume. I try to give respect where it's due, but as Pauly Sheer Terror would put it, I sure as hell ain't "suckin Uncle Sam's dick".

Do you feel like the US is in a decline? Are you concerned at all about the 'pussification' of American society and culture, where you have gone from producing Lombardis and Peckinpahs to (James) Camerons and Biebers?

I can't really comment on how the rest of the civilized world is doing these days but I can tell you that America is a fucking mess. It's a mess due to both pussification and stagnation. I feel like the notions of working hard and creativity are pretty much dead. America is all about "How much can I get for how little?". This way of thinking applies to just about everything. However, with what you're referring to, entertainment culture, its totally corrosive. You take these new flicks, for instance. All steaming shit piles because they're following that formula. Ya ya ya I know Cameron pumped a zillion bucks into Avatar making new CGI technology...but yo, straight up, that movie is gay as shit and all he did was rip *Dances with Wolves* for a quick story line and hired some stiffs who couldn't act to save their skin to prance around a green screen. And modern pop music...my theory is its just the creation of new computer software that just generate song after song when you hit a button. We had Gil from Free Spirit doing vox at the space in New Bedford a few months back. Sounded like an angry retard. Then my man Trev who was recording put his voice through the auto-tune and he coulda been Bieber right there. People are turning into machines man. All you have to do is press a button and they'll do the same thing every time.

Obviously you feel that pussification has transcended 'mainstream culture' into HC and that's what HC4HC is about? Was there a lightning rod moment that inspired that song? What bands/people exactly is it directed at?

I feel that the pussification is simply a large aspect of modern society so it's definitely visible in hardcore culture, however, mostly in certain "scenes within scenes". If we're talking about the Wal-Mart of hardcore scenes (aka your average Bridge9 records lot) then there's definitely plenty of that "a lot from a little" kind of crapolla. I've seen more than a fair share of bands that write albums of filler mosh bullshit with filler aggro/intellectual lyrics, throw it in an LP sleeve with some splatter font on some sterile looking freshman year in art school girl's photography, make a bunch of lousy shirts, say the same boring/middle of the road positive trash in between songs live and BOOM. They're a hit. They're a hardcore version of Avatar. Nothing real going on. Just a bunch of bells and whistles that young and dumb goons have come to rely on. But that doesn't bother me so much. That's just one side of a spectrum. There's also plenty of real style from real people out there. HC 4 HC, interestingly enough, is not about that. It's actually not even about lashing out against other hardcore bands. What HC 4 HC is about has to do with my interest in music as a whole. I'm interested in many kinds of music aside from pure hardcore and because of this I've got to experience some music cultures outside of hardcore. Bottom line, those people, god bless em, are just as big jaded boring chumps as any asshole I've met through hardcore. Surprise, surprise...they're people after all. I thought that this would be a perfect subject to write a hardcore song about. Hardcore, being my biggest love due to its ever charmingly Cro-Magnon approach to the sensibilities, for Hardcore - without any shame of admitting it. Not that I don't love other music, but if you wanna try to make me feel bad about liking Youth of Today, you might get a slap.

A mate of mine thinks 'Tough Love' is about homosexuals but I don't think it is about that, so what is that song about exactly?

Hahaha that's an interesting take on the song. It's got absolutely nothing to do with homosexuals. However, it is about a heterosexual who for a point in time I certainly wished would get AIDS and die a miserable death. The story goes a little something like this... We all have our "best friend" type character in our lives. When I was younger I definitely had mine. About 6 or 7 years ago I made the foolish decision to work with my friend and his shady ass boss who ran a contracting business. The business was as lousy as it gets as far as contracting goes. Shit job sites. Shit pay. Shit sandwich all around. So from the get go it wasn't a very happy environment to kick back with your boy. My friend was going through a break up with his girlfriend. I guess it was a bad one. So bad that he pulled the classic "time to break edge to mend my wounded heart" routine. Let it be known that I harbor absolutely no real ill will towards those that aren't straight edge or those who break edge. But, I still

PHOTO- Scary Garry.

think a new jack 25 year old drinker who's getting tanked for the 3rd time in his life while crying over some bitch is fucking embarrassing, any way you slice it. Anyway, he got super over-emotional because of the whole thing and was pretty much staying out all night partying, screwing as many dumpers as he could, and then coming in to work complaining about his shitty lot in life, his shitty job, his hangover, how he got STDs from these girls he was banging, and his broken heart. This eventually turned from rather annoying complaining to just taking his anger out on me. And it wasn't the kind of shit I could abide by and talk some sense into the dude. It was straight up mean disrespect. I ended up literally kicking his ass out of my moving car on the highway. And that was minor compared to what I really felt like doing. I was offended to the point of hatred not only because this was my bro who was coming off at me like this, but because I think that in general, those who cant control their emotions and need to take them out on others (especially friends) are the weakest form of life. Call me cold hearted, but I take no abuse from ANYONE no matter what their problems might be. Tough love, baby. Now time has passed and I'm cool with the dude but I still think back on those days and wouldn't feel bad if I had killed him.

Justin mentioned to me he wants to get Angry to sing on a Mob song... Is that ambition collective, or Justin's private fantasy? What sort of song would you get him to sing on and, since he would probably sing some of your own lyrics what would the song be about? Would you dare write something along the lines of 'Revenge'?

That's the first I've ever heard about this but I can damn well guarantee that any person in The Rival Mob would go for that. Rose Tat is one of our favourite acts to have graced the genre of Rock and Roll. The first time I heard Nice Boys was just one of those moments when you say "yep, this is speaking my language". There are summers when all I do is listen to Rose Tat. Everyone was depressed as fuck after we heard that they weren't going to do those proposed US shows. Would have been a fucking bloodbath...we'd have seen to it. I think Lovely Lads would have been a better fit for Angry to drop a line. I'd consider LL to be more of a "Revenge" type band haha. I'd probably have him sing in a song about objectifying women. I've always wanted to have a RM song about straight up objectifying the living fuck out of women...the scene would just love it! But then the whole song would have to be a rockin number. I'd actually consider it a disgrace to him if he dropped some ass kickin line and then I came in screaming like a cat being stepped on. It would have to be an Angry only song.

From what I've seen and heard you're always saying something absurd onstage but has this caused any sort of backlash? I saw some broad call you 'total boner city idiocy to the max!', do you take that as a compliment or what? I would. She also said she hated sharing a stage with you and said that Hard Skin 'schooled' you onstage? Is there RM/HS beef?

Oh shit man I'm rolling right now. "Total boner city idiocy to the max". She is fucking brilliant. If I ever see her again I'll be sure to thank her for such a compliment. We may actually use that as a description of us on a flyer or something. I remember who she was. She was in that band The Forgetters. Ian Dickson had told me that she was deeply offended over my statement regarding how the use of the word "cunt" that night was to be removed from its hateful American connotation...and how I didn't want any uptight broads complaining about it. I just thought of doing so in honor of Hardskin being in town (and of course it would work out for you Australian gents as well!). I guess she didn't see it that way...Ian told me that she may "have words" with me about it at the gig. If she had I was gonna be like "Oh wadup baby?...my boy told me you wanted to talk to me. Can I get your number?". I love a reaction like that. I love offending and being offended. Although, when I run my mouth at gigs I'm not necessarily trying to offend everyone or be as edgy as possible or anything. I'm simply being myself. That's a part of the Rival Mob's take on "realness". The retarded shit I'm saying on stage is the same retarded shit we're all talking about in the van on the way to the gig. I'm not gonna preach or pose like I'm some tough ass wigger. I'm just gonna say whatever pops in my head. No barriers. Threre is absolutely no Hardskin/Rival Mob beef. They did us a service. I was laughing my ass off. Being roasted by Hardskin was a dream of mine. Any band that comes into another country and just starts drunkenly dissing the locals is A OK in my book.

PHOTO- Nathan Congleton.

She seems like a real cunt of a woman. You've mentioned films twice, I know you're into Freddy Got Fingered and Human Centipede cos its been referenced in art/layouts but what are other influential flicks on the RM's music and daily lives?

Ya she seemed like a cunt in the American sense of the word. It's definitely safe to say we like a lot of films that smash you over the head. Freddy Got Fingered has probably been my favorite movie since I saw it in the theatres. I can't put into words the way I feel about it...the Human Centipede was quite an interesting little tale itself. I'm not gonna lie to you, brother. When the Asian dude at the beginning of the chain took a dump in the middle chick's mouth I applauded in my pants. Also, the evil doctor should win an Academy Award. Aside from those two gems, big fans of Bram Stoker's *Dracula*, *Salo*, *Lord of the Rings*, the *Iron Man* franchise, *Transformers 2: Revenge of the Fallen*, the *Lone Wolf & Cub* Series, *Romper Stomper*, The *Guinea Pig* Series, Nick Cage, Sergio Leone, Kubrick, Max Hardcore... shit man. We're really into a lot of flicks for lots of different reasons. I there's not much rhyme to the reason I guess.

Have you seen Bad Boy Bubby? Thats another OZ flick that'd probably float the RM boat. I wanna ask how the Rival Mob functions as a unit, irrespective of musical roles, I remember you calling Doug the 'dad' or maybe 'boss' of the band is that a fair description of his role? What about the other members?

Nah man I haven't caught that one yet. One of those flicks I've been meaning to grip but haven't gotten around to it yet. Ever since I've started going to the gym again it's really fucked up my sitting on my ass on my couch time. Although I wouldn't say Rival Mob necessarily has a "boss" we definitely have a "manager". The manager most definitely being Mr. Doug Cho. Him and Justin are usually the guys people go through to ask us about gigs. Doug deals with pretty much all the financial shit (merch, shaking promoters down for money, travel expenses etc.). And thank god that he does this because the rest of us are either too retarded or just too apathetic to take care of any of that shit. If we toured we'd spend all the money we make every night on booze, hookers, and stupid souvenirs ala crazy hats that say weird shit on them at gas stations. Pearse is the mysterious one. Justin is the legendary one. Evan is the classy one. I am the asshole.

If youre the asshole, do you or did you bully Evan? I was surprised he doesn't like X-Claim! stuff, you probably could have beaten a respect for that sound into him during his formative years... what is your favourite X-Claim! 12" and why?

I certainly don't bully him anymore but when I was a little shit I certainly did. But he could give as good as he got trust me. There wasn't a moment when we were kids that we weren't fighting, stabbing each other, trying to drown eachother or worse. I think the reason he and I get along as well as we do as adults is because we were so brutal to each other growing up. To be honest with you man he and I actually come close to sharing a similar X-Claim! sentiment. I like X-Claim! bands, but I love NYHC shit. I don't give a fuck, I'll say this now: I've always thought SSD was boring. Even when I was a kid there were two really obvious "oh you have to like them" kind of bands that I couldn't even sit through at age 15: SSD and Bold. DYS is my favorite X-Claim! release because to me it represents pig-headed malicious youthfulness to a tee. That record is without a doubt followed closely by Jerry's Kids "Is This My World" mainly because of Brian Betzger's drums (some of the best in HC) and the song "Raise the Curtain" which is a gold standard for heavy/dark songs of any genre as far as I'm concerned. But again, I rarely even listen to those records these days and I could have given a lousy fuck about that reunion they all did in Boston last year. I think there are far better ancient Boston/Massachusetts bands, my favorites being Siege, Negative FX/Last Rights, Deep Wound, Impact Unit, and The Freeze. All of those are still on regular rotation.

PHOTO- Scary Garry.

You Radigans are crazy, *Get it Away* is a monster. I can hang with BOLD hate, though Evan also mentioned some band he was in with you called The Blowjobs but didn't elaborate any further. Can you give us a bit of a history on that? Does it sound like The Mentors?

Don't get me wrong I love what SSD represented. And there's a line that Al Barile dropped in some video interview that I saw in American Hardcore that was fucking great. I believe he said something like "No one's having fun here". Love the sentiment. Funny you should mention BOLD hate, over this past weekend (Feb 11/12/13) we had gigs with Stick Together and Give. Right off the bat, we were all arguing over which is the better band: Crippled Youth or Bold. From the start shit was getting ill. Lot of disses being thrown around on both sides. The Blowjobs was straight up little kid music. The band featured me singing/playing drums (after I had literally just learned how to keep a beat), Evan playing guitar, Trevor of XfilesX/Breathing Fire/Wolf Whistle playing bass, and a couple other New Bedford dudes singing/guitaring, one of which I work with now. The band started for the purposes of testing recording equipment Trevor had just gotten. Lyrics were straight up ignorant little kid lyrics about throwing acid in girl's faces, hating teachers, and being tough because we were from New Bedford. Musically, it was all over the map. Equal influence from Brotherhood, Infest, and little kids thinking they could solo. It was also sort of full of humor in poor taste. I don't think anyone had even heard of the Mentors at that point though I recall Evan listening to them at a young age...perhaps rebelling against X-Claim! pressures....

Last Rights?

NOT GUILTY is a quality zine (was... –eds.). Good interview/good times. Rival Mob LP currently being worked on. From Massachusetts to Australia: much respect.

MA Word Association

MICKY WARD- Hard
FFA- The Berwick, Roxbury MA
STANDHARD RECORDS- Making fun of fastbreak
THE BRUISERS- Lifting
AMERICAN NIGHTMARE- Shit
FSU- Scary
OUT COLD- High school/my first car
LOCKIN OUT- College
SUBURBAN VOICE- The Berwick, Roxbury MA
LAST IN LINE- Western MA hating us
A TEAM- Hulk gloves
WISHFUL THINKING- good
EYE FOR AN EYE- Pat Flynn's BHC shirt
TIC- Glory
WRECKING CREW- never got into
INTENT TO INJURE- Neighborhoods (of New Bedford MA)
DEATHWISH- Sean Rogers of Breathing Fire
BEN AFFLECK- ReayAH view MirrAH
DROPKICK MURPHYS- ugly irish girls
CHOKE- Bleeding

INSIDE OUT

When we think of INSIDE OUT we don't picture those rope haired, commie, spiritual minded, soon to be rap metal freaks from California. We think of Inside Out NY, a super underrated NYHC band that enjoyed a brief reign as the self proclaimed 'Hardest band in the USA'. 2 singers, coon skin cap, avoiding the noid. Good stuff. Canuck Coremen and Chunks correspondent Mike 'The Mosher' Fairley interviewed one of the vocalists of IONY, the famed Nic The Weasel, sometime during 2010. Mike was meant to contribute an intro for this interview but after three weeks wait he flaked out, too busy with Party of Five marathons at the Gateways to Chilltown... Mike is the undisputed top fan of IONY worldwide and this interview is a good read. Enjoy...

What was the significance of the band name?
Doing music then and now for me was all about expression. Back then I was filled with so much angst that I felt like I was giving you my all from the " inside out".

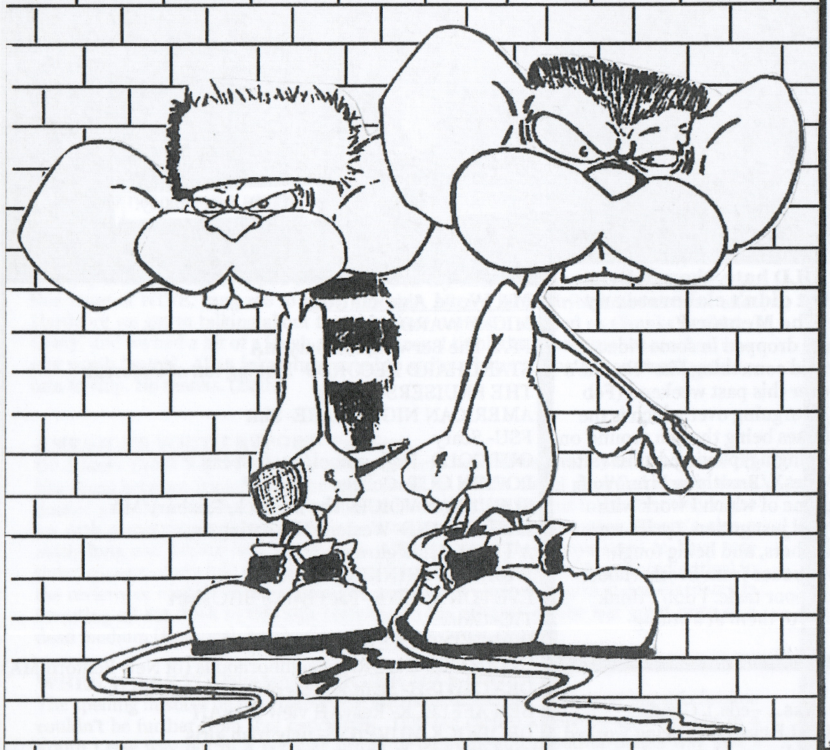
How did you guys realize there was another band formed in California of the same name? Did you ever speak with them on the matter?
I was actually told at a gig by one of the members from the California Inside Out that he was in a band with the same name. (I believe it was Zack if my memory serves me right he said he was the singer.) We came to a verbal agreement being that we were both already established that I would carry the name as Inside Out NY to differentiate the two bands. Kind of like how the band Suede had to call themselves London Suede or my favourite band The Charlatans had to become The Charlatans UK for similar reasons. And yes I'm a Brit pop kid at heart!!!!

How did you form the band?
After seeing my first hardcore show which was Murphy's Law & The Accused at The Ritz in Manhattan in '86 I had a so-called religious experience and felt my purpose was to form a band and have as much fun as that show had provided for me. I wanted to constantly be engulfed in such a powerful scene where I felt entirely understood and what better way to do that then forming your own band. Alex the bassist, Eric the drummer, Chris the guitarist all took jazz band together in high school. I use to cut my class to hang out in there class filling there heads with the idea of forming a band. We asked Tom to join us and before you knew it we had formed a band. We practiced every weekend in Alex and Eric's basement and Inside Out was born.

How did you all know each other?
We all went to Middle and High School together. We became good friends. We were all into the same music although I had sharply changed their taste from Metal to Hardcore in which I like taking the credit for, you know being the so-called leader of the pack. (I guess it's the singer ego syndrome thing.) Its true though, I definitely I was a "metal head" first but when I got into hardcore I felt the need to share it with my friends who soon jumped right on board and felt the same things I did from the music.

Which region of New York are you all from?
We grew up in Hartsdale NY, which is a suburb 30 min north of NYC.

When talking about IO NY, coonskin caps come to mind, just like doc Marten boots come to mind with agnostic front. How did this head gear get introduced to your get up? Do you still have the original(s)?
I wanted to do something that people would remember me by, and as corny as that may have been it obviously worked which I think is absolutely great. There are things you do in life that people remember you for and if its the coon skin cap well then it brings a smile to my face because someone out there thought it was clever. Unfortunately I probably did the rock star thing and gave the cap to an admiring female fan.



How many demos did the band record?
We recorded four demos.

Who did you record with?
The first demo was recorded in '86 in this guys basement in Ossining NY. The line up was the original members minus the guitarist. Alex our bass player played the guitar tracks at the time. It actually got us our first gig with Leeway at a club called Streets in New Rochelle NY. The next demo was recorded in Sleepy Hollow NY at Sleepy Hollow Sound with Chris on guitar. It wasn't recorded well and I don't think we put it out there. We were short on cash and basically got what we paid for. Back then you didn't know much and you thought you were going to walk into a studio and in 12 hrs come out with a 12 song demo with stellar production for a whopping 500 bucks. It doesn't quite work like that. The next demo was recorded where bands like Raw Deal and Breakdown recorded. It was a studio in Bronxville NY called The Loft. We did a two track live mix recording and felt it was the first time we were able to capture what we were about. We definitely put that one out. The final demo was also recorded at The Loft on 16-track analog tape. We then took three songs from that recording which became our seven inch. It was released on Noiseville records. Some lucky few unlike myself have a copy of that full recording. The seven inch was also put out as a bootleg split cd with Alone In The Crowd on an Indie label from Germany.

What was it like?
The whole recording experience is two things: amazing and amazingly frustrating. When you work on a shoe string budget you try to put out your best and all you could hope for is a decent recording in the end. I had a lot of fun and also learned so much which has served me well on future projects.

How did you come decide upon having two singers in the band?
It was all about doing something different. Tom was and still is my best friend and he had a lot to contribute to the band. It just felt right having him share the stage with me doing something we both believed in.

How did people typically respond to that dynamic on stage?
Most people loved the idea it was an original idea at the time and in doing music you always want to try and be different. You will always take on influences from others but to be the first at something is a risk and that was a risk worth taking. It will be another thing we were known for "the band with two singers."

How did you guys get invited to the Aaron Straw benefit show?
I got a phone call one morning from his sister telling me of the tragedy explaining we were amongst some of his favourite bands and would we be willing to play a benefit on his behalf. There was no question a bout it we were on board. God bless him and his family I will never forget that phone call nor that show.

Who was the guy that did the art for the ep? Is it the same guy that drew the two rats? What's he up to now?
His name is Tony Curnaj I met him my senior year of high school when I changed schools...and yes he drew the cover, as well as the rats. I spoke briefly with him a few months ago on facebook and it appears he is making some sort of living through his art work. I sent him a message the other day about the t shirt you sent me I think he would love to see it.

IONY 2010 with Nu-Scene + NY alumni.

What about plans for a discography? In the past year or two, I remember hearing from yourself, and from a few other sources that it was in the works, but was scrapped.
Still trying to make that happen I've got to be honest though I'm pretty into my new band "Vigilant Hotel" right now so a lot of my energy is focused on that.
Looking back on the musical endeavours of you and your guys, what are some of your thoughts on them? Is there a reason why you didn't join them in JUSTICE SYSTEM?
My spirit and soul musically wasn't on the same page as them at the time. I believe they grew very egotistical at some point with The Justice System project, you know getting signed to MCA and all. The whole thing ended up backfiring in their face. After one album and a brief tour with Us3 they were dropped. I believe you get what you deserve and there cockiness bit them in the ass. As for me, after the break up of Inside Out I immediately joined a funk band called Mush Mouth . I made a demo with those guys and played some great shows with them. Two of the members are now in Mooney Suzuki. Two years after Mush Mouth broke up I formed the Donner Party which was an Industrial Band that I fronted and wrote music for. Donner Party got signed to Infamous Records (an indie label ran by a friend) and released an album called food for thought in 1995. Two years down the line I dropped the whole industrial thing and under the same name"Donner Party" re grouped as a hard edge rock band. We recorded and ep and nearly got signed to Atlantic records. (our lifestyles were not permitting it at the time.)
A few years after we broke up I cut a video together and called it Slain Girl Found with the first song on the Donner Party ep called "Ephedrine". After Donner Party broke up I formed Gum Parker, which was an electronica outfit kinda in the same vein as Chemical Brothers. I was signed to an Indie label called Gig Records and released a single in the summer of 2002 called hungry you can find it on Amazon music. Gum Parker was a lot of fun I actually got to play spring break in Jamaica one year.
Now bringing us to date. I reformed the original Donner Party members from the rock band line up and I am currently getting ready to record a new ep with them. We are now called Vigilant Hotel as I mentioned. We still play the songs from our original 5 song ep in our set. Sean O'Brien formerly of Killing Time and Maximum Penalty is on bass. My child hood friend Scott Yenni is on guitars and my lunatic friend Steven Krucher is on drums. I will send you that original ep containing the song from the video on youtube "ephedrine." I have to say though our new material blows the old ep away. And I must mention Tony Bono formerly of Into Another had joined our line up on bass for a brief period. He passed a few years back..I will never forget him and all his talent, mind you I have the Into Another star tattoo'd on my wrist. I have a great story about how him and I met.
LYRIC PORTION:
Who comes to mind in the song ABOVE ALL? I mean the person, place, or thing that you wish to take the fall.
I meant all the people on the outside looking in making judgements without having a fucking clue of who or what they where judging.
BEAT LIFE: "look around the classroom, finding nothing to do". What was your best/worst class in high school?
I hated high school..I was bored to shit..But thankfully I was able to fill my time in class with writing lyrics. I cut a lot. My school was set in the woods which was a great place to hide out while ditching class
If one were to shop at the beatest mall, which mall would this have been in your area? How would they have dressed? Would they have been nerds, preps, jocks, homeboys, or just utter poseurs?
I grew up lower middle class so I felt people who shopped at malls were well off..ya know those who didn't know what it was like to struggle. I always felt a bit different. The great thing about something like a hardcore scene is you walked around with a presence. Picture walking through an upper crust mall in the '80s with a shaved head a pair of docs and a flight jacket. You certainly caught a few sharp looks from people. So as I sat in class catching looks from people who didn't know me I always felt like "stare motherfucker I know your rich Mommy and Daddy show you no love and your world isn't all peaches and cream". Beat Life was a big fuck you to those who didn't know nor cared to know anything other than living in their materialistic little world.
CRACKIN UP: This song has anti-obsession lyricals. What did you guys think of the SXE scene at the time? How did it apply to you?
I actually went to my first rehab at 15 for crack addiction. Fortunately it saved my life. Cracking up was about a guy I used to smoke with. As for the straight edge scene I thought it was a positive thing but never thought of myself as straight edge although I had plenty of reasons and still do to have understood an anti drug movement. In turn I feel it also created a separation within a so called unified scene which ended up turning into too many categories. You had the SHARPS, The Death core kids, DMS... all these little crews screwed it all up. I believe the true hard core scene ended around '89.

What can you tell me about the NYHC band, OMG? I have their cassette tape, and its awesome. I can count on my one hand how many people I have come across that are familiar with this band.
Great bunch of guys who would give you their left arm to help you out. Played a few cool shows with them. I just remember them being super cool and friendly. And I loved the hook in Its my turn "Gotta try to get out, its my turn." so classic I love it!!!
Who was your crew that you all used to roll with? got any good stories worth recollecting?
We spent a lot of time palling around with the Alleyway Crew. Sick Of It All was like a big brother to us always supportive and constantly getting us opening slots for them. They helped us get recognition. We also got pretty tight with Killing Time to whom I've maintained a friendship with. As far as stories go that would be worthy of a phone conversation too many to tell.
Who were your favourite bands back in the day?
First and for most I am a Descendents fanatic. When Inside Out broke up, I fronted a funk band called Mush Mouth, and opened for All at Club Anthrax that was truly an amazing experience. Leeway was one of my tops, SOIA, Killing Time, Underdog, Breakdown, Maximum Penalty, Crumbsuckers, Murphy's Law, Rest In Pieces, Supertouch, Token Entry, Bad Brains.....
How many shows did you guys play? Do you remember all the bands you played with? Who was the coolest? Who did you guys get down with/or relate to the most?
We probably did over fifty shows played with Leeway, Sick of It All, Underdog, Maximum Penalty, Killing Time, YDL, Rest In Pieces, Murphy's Law, Supertouch, Upfront, Uppercut and a whole host of others those are just a few that stick out. But we hung out with Killing Time, MP and SOIA a lot. Eddie Leeway and I got along really well he use to call me Eddie Jr which was an honor I worshipped those guys back in the day.
Did you play CB's? I know you guys played ABC NO RIO, and the Anthrax in CT. The only picture I have seen of you guys was featured in the book Everybody's Scene by Chris Daily.
Never did CB's right before we broke up we were going to do a show there. It's a shame Inside Out hadn't played there although I've played there with some of my later bands. ABC no rio was close to one of our last shows. Club Anthrax was like home base a lot of people thought we were from CT because we played there so often. Definitely our biggest following was in CT.
How did the band break up in the end? What was the reason?
Alex our bassist joined Killing Time, and I think musically the rest of us where doing a little soul searching.

CRACKIN UP

Joe has better things to do
Like smoking crack until hes blue
Hed rather be getting high
Or hanging out telling lies
He thinks hes tough
he thinks hes cool
He thinks hes bad
Hes just a fool

Crackin up my life
No life ahead of you
Crackin up my life
Nothing you can do
Crackin up my life
Why dont you go hide
Crackin up my life
I wish you would die

WAKE UP look what youve done
Your always ready to run
Every time you look in the mirror
Your death bed is coming nearer
What is left for you to do
When you act like a fool
There is no reason for you to live
When you have nothing to give

BEAT LIFE

Look around the classroom
Finding nothing to do
You dont have a clear mind
What a beat life for you
You pick yourself up
And finally start to
Move around
To only find out that
You can not hold your ground

Look inside of your eyes
I can see the fucking lies
Trapped inside a dreary room
To only find out that your doomed
Try to find out who you are
Instead of you drive a beat up car
Its time to change the way you act
And start to face the FUCKING FACTS!

SO YOU.....
Give me reasons to say no
Stay out of my life you better go
You wake up late and cant stand tall
Your shoppings done at the beatest mall

INSIDE-OUT

REVIEWS

WE CALL EM LIKE WE SEE EM!

ON PARADE- 7" (Desensitized Records).
I reviewed their demo in a previous issue and said I would probably never hear from this band again...I guess I was wrong. This is really fucking raw. Like 10th generation practice tape from 1983 type raw. It doesn't seem to be of detriment here though. There are plenty of 'where have I heard that' moments. 'Not Welcome' has an Antidote type break at the end. 'Hostile' is like a sped up 'Nothing' by Negative Approach. Vicious Cycle' has a DYS type riff in there and the next song 'Leave me out' sounds like a mutated 'City to City' and it would seem they take on the DYS Modus Operandi of Straight Edge for that song too. Pretty cool overall. **(CP)**

SOUL SWALLOWER- Devoured promo tape
There were plenty of boners poppin' when the SS 7" dropped back in the mid-00's, the release of that bonzer was followed by a period of inactivity that led me to believe this LP would never eventuate... well it will and the wait was worth it. For those of you who are new jacks or cave bears this features three quarters of Mind Eraser and while it mines similar influences it manages to stand on its own, forgoing the Doom Metal aspects of ME in favour of a more fierce Black Metal influenced brand of brutality coupled with Brendan's inimitable wounded banshee vocals. Don't sleep on the LP, essential. **(BSN)**

THE GHENT DECONTROL- #5.
5 years in the making. I got the other issues when they came out, it wasn't the cream of Belgian zines at the time, but it was ok. This is the last issue and clocks in at a mammoth 80 pages and is dedicated to NYHC. The highlights are new interviews with *Kevin Crowley (The Abused), Patrick Winter (Citizens Arrest), Armand Majidi* (covering RIP) and Freddy Alva (Wardance Records). All of these have some really top notch content, good shit. My complaint is that of the other content, too much shit is pulled straight from the internet, if you are into this stuff, you would have seen a lot of it before. **(CP)**

CULO- Toxic Vision 7" (Deranged)
Five tracks of 80's revisionist HC that could have easily dripped out in the No Way/Grave Mistake/Sorry State boom of several years ago. No bass player, I'm not sure if that is a gimmick or there is a genuine excuse but they suffer for it. At times they get an almost Jerry's Kids style drum n guitar wash going and the burly vocals give this a bit of much needed punch but overall though there is not enough on offer here to warrant repeat listens. **(BSN)**

NEVER RIGHT- Demo Tape.
When I first heard this it reminded me of the 90's Australian bands like Grim Reality, AR and the NSW bands from that time. Just honest, straight up tough hardcore with some mosh parts that have a real 'fuck it up' vibe. Rolling drums and build ups, real jabroni pit mauling shit. There isn't anything vouge about this, it's not the flavor of the month ultra heavy hardcore, not more junior burgers doing another Cro Mags cover, just good solid powercore. A decent local demo, too bad you're too busy planning a trip to go suck dicks at some American festival to give a fuck about it. **(CP)**

STICK TOGETHER- Live in Toronto rape
Had the good fortune of being at this show and hadn't bothered to check out Stick Together beforehand, a rare mistake on my part. I'd assumed they came from the Dork *Side of Straight Edge poofters-in-pos-tops angle but I was wrong. There was a buzz* before they took the stage and from the opening riff I could tell why, great tight and hard Straight Edge hardcore that nods to late 80's NYHC without drifting into copy band territory. The best parts of this band are the clean guitar delivering riff after glorious riff of slam-worthy NYHC and the vocal stylings of a man that goes by the name of Hoodrack. A tight nine song burst of a set, featuring three covers. At the end of the set Hoodrack somehow kicked a monitor off the roof and the show was nearly shut down. Rock solid. **(BSN)**

COLD STARE- Fight back and win 7" (Life's a Rape).
More 'sub 86 Mentality core' as BSN coined last issue. I'm sure this band wanted to sound like Last Rights but it comes off more like Set to Explode, that's not a slight, just an observation. There is one song that starts with a blatant DYS bite, I'm not the type to condemn that type of behaviour either. 'One way street' has a rocky feel, lead included and may be the best song on this. This record doesn't make the blood boil enough to really leave a proper mark but in the end it's pretty gruff, some good stuff. **(CP)**

NO THANKS FUCK EVERYTHING fanzine #6
The day after this rag dropped in my mail box my friend Allan, who is interviewed in this issue of NTFE, rang me to shoot the shit. After a bit of dribble about films and Hardcore we got to talking about fanzines, how none are as good as Chunks or Groin Gravy, and we had a bit of a laugh about this rag. I think the consensus we reached was one word- "mess". Allan joked he wanted to write a letter to the editor simply asking him to stop. No thanks. **(BSN)**

AMERICA'S YOUTH REPORT- Fanzine.
Or Atlanta Youth Report #8 to be more precise. The interviews are basic and come off like chats between friends and don't just focus on bands. Label guys and even a show booker get a look in. That's fine, but unless there is some serious interest or they come up with something solid then there isn't much to hold my attention. There's also a *really long and boring tour report from a Terror tour. These guys seem to have rose* tinted glasses or are just nice guys overall because there isn't really anything critical in the reviews or content. Schism does not reign. I can't help but think if Joe Hardcore is investing all his stock in this zine (refering to his column) as the last great hope of a dead medium (fanzines), he's backing the wrong horse. **(CP)**

WHEN WE'RE YOUNG WE'RE INVINCIBLE fanzine #7
The spelling mistake on the cover made me think of the Gut Instinct 7" but this fanzine couldn't be further from that bands vibe. This rag carries a positive attitude, not in a Youth Crew way but in a peculiar proud-to-be-punk-and-proud-of-punks way and I can't really relate. Interviews with a hat-trick of bands I couldn't give proverbial rats about- Kromosom, Total Control and Pukeoid. **(BSN)**

GROIN GRAVY- #4.
The Hardcore side of the MD psyche gets unleashed for a new issue. This issue is a little step down in quality and sees him a bit off his game and somewhat disillusioned it would seem. We usually see eye to eye on most things, but things have shifted a bit here. As always there are some great visuals of the hand drawn variety and there is almost as many pics of Omegas as there is porn. Which must speak for his high regard of the band, because if you have read this zine before you would know it loves the smut. **(CP)**

HAMMER & THE NAILS- Maxi E.P. 12" (Rock N Roll Disgrace)
American Oi! is usually a recipe for disaster but thankfully H&TN forgo the hard drinking street punk bullshit in favour of a harder Japanese influenced flavour. The surf intro to the opener "Ten Fingers" proves a curveball as you are soon dealt five hard edged Oi! hits. Lyrically it is pretty standard Oi! fare, though I did read someone complain about the 'right-leaning' lyrics on the anti-Russian track 'Sleeping Giant'... honestly, complaining about right wing politics in regards to an Oi! record is absurd. As a general rule of thumb if an Oi! record has art featuring a hanging on the cover its gonna be pretty sick, ie *Rapist* and *British Justice*, while its not in that league this is definitely a great record. The whole package of this record is first rate, the mailorder version one of the most impressive looking and sounding records in recent memory. Highly recommended. **(BSN)**

KICKED IN- demo tape
Melbourne Young blood that has surprisingly already garnered a little bit of 'hype' if the opinion of some of the OZHC dreamers are anything to go by, one rookie compared them to the mighty FIT FOR ABUSE... FFA put out one of the greatest HC 7"s of the last twenty years, so far Kicked In have put out this budget demo full of loose and unrefined Boston HC tunes that come across like a 3rd rate Regular Boys Haircut. **(BSN)**

KICKED IN- Demo Tape
People are calling this Boston styled hardcore? They wouldn't be fit to lift Al Bariles amp. Real thin sound, is there even a guitar player? Has the sort of mongoloid *stop/start song structures that makes people say it's like early AF, when I'd be more* inclined to say it's from some faggot power violence? No lyrics included, who are you? The Beatles? You need less hair on your head and face and more on your back and balls to pull this shit off. **(CP)**

CIDER- Third Reichord 7" (SPHC)
The return of the British from Cleveland. Their third release in nearly two decades of existence and while it is only half as good as *They are the enemy*, which was half as good as *Out to get me*, it is still pretty good. Cidercore never die. **(BSN)**

BRAINWASHED YOUTH- Trilogy 7" (Richie Records)
And you thought Cider's brand of punk was ridiculous, wait til you get a load of this. Brainwashed Youth records are were Cider outtakes go to die and as far as punk music gets it is as dumb as it comes, if you don't already own this you don't need it... **(BSN)**

OUT CROWD- Demo Tape.
This demo starts out with an intro that has me thinking of Slapshot. Only 3 song: (other than the intro) so they keep it brief and to the point, which I like. It's rougl enough and they mix up the tempos to keep the attention. Lyrically it's in the posmar realm. There is one song 'Blue Bloods' that is about supporting homeless veterans which is novel. To me, American Stan needs to sound a bit more like the Americar Dream in full flight and show a bit more brute force and presence to make it stand u and out. Decent demo overall. **(CP)**

SEAN PRICE feat. Cold World- How the gods chill 12" (white glove group)
A rare collaboration jam, the kind of absurd hybrid not seen since the mindblowing Onyx & Biohazard era. I'm a far bigger fan of Sean P than I am of Cold World so I was sceptical as to how this would come out, the verdict? Pretty fucking sick. The song title is a tip of the hat to Danzig but that kind of cornball stuff should be expected from a band that has built their 'career' on borrowing from other artists. Fittingly I am told the main riff is stolen from Faith No More (I wouldn't know). Sean P spits some of his trademark half-lazy-half-amazing rhymes over the top of some stock riffs and is interrupted intermittently by the CW vocalist trying his hand at crooning and yelling. The flip is a strictly Hip Hop version featuring guests Roc Marciano and Meyhem Lauren with beats supplied by the Cold World drummer, this side is OK with a laid back stark mix that almost reminds me of RZA's work circa *Forever* but I'm way more into the rap rock of the A-side. You'll either love it or hate it. Bonus points for sampling both Big L and O.C., two of the best. **(BSN)**

TAKE OFFENSE- Tables will turn LP (Reaper).
I like that this label always has some extras inside the package-posters, stickers, flyers etc. You don't see that much anymore and it's a cool thing. This LP comes off like Suicidal Tendencies 'Join the army' LP re-caste for a new generation. It takes that ST brand of crossover and amplifies it with a modern production and attack. There's even similarities in the singers range and approach where he mixes it up with burl and lazy sung bits. Lyrically it's almost coming from the angle of a pos man, a self empowerment message. There are a few tracks that push the 4 minute mark and they start to drag, too much for me. Overall, this band stands out from a lot of the new hards by mutating that Venice Beach influence. **(CP)**

DOWN AND OUT fanzine #14-17
Sam plies his trade too little fanfare and with minimal fuss, his taste is varied and writing tradesman like. I got this lot because of issue fourteen, a Black Metal edition of D&O that I hoped would hip me to records as mindblowingly ignorant as *Facta Loquuntur*. It didn't. It's a solid read if you are partial to the Black Arts but I don't agree with even the most basic opinions on display, for instance everyone should know *A blaze in the Northern Sky* smokes *Transylvanian Hunger*... Issues 15-17 covers either a bunch of bands I haven't heard (Teeth Gnashers, Ice age, Night Sins etc) or bands I don't want to hear about (Condominium, Vile Gash, Keeth). **(BSN)**

STICK TOGETHER- No more games 7" (Back to back).
Hot on the tail of the demo comes a solid 7". They have some good tense sections and the singer is gruff but can hold the tune. 'Stick Together' is still the highlight, if you aren't tearing the house down in the chorus then what the fuck is up? 'The Real You' starts with a riff that has me thinking 'Warzone'? Must be some subliminal shit at work. I say it a lot, but It takes a fucking good record of this style in this day and age to stand out...this does. Tidy package all around too, that sleeve has to be a bite of the 'Confusion sleeve' by COS right? **(CP)**

Omegas

A band that needs no introductio
I travelled 11 hours overnight on a Greyhound from NYC to Montrea to catch Omegas live in full effect. They did not disappoint. The interview was conducted outside some gypsy dildo punk venue in temperatures hovering well belov zero, also present was Sydney's gnarliest the one and only Scary Garry though he remained mute throughout. Responses below edited from an hour of jibber jabber that bordered on the insane...

Chunks: Are Jeff Bridges and Beau Bridges brothers???
Yannick: Beau Bridges is cooler than Jeff Bridges...
Ryan: Wait, wait, wait... If the question is 'are Beau Bridges, Jeff Bridges and Lloyd Bridges related?' then the answer is Yes.
Y: Yes.
R: They're faggots.
(laughter)
Y: Beau Bridges plays video games.
R: You want us to introduce ourselves or what?
Y: I'm Beau Bridges and I love video games.
R: From left to right...
Y: I'm Yannick.
R: And you are?
Y: Beeeeau Bridges. And I'm drinking Four Loko.
R: Yeah, that's Yannick. He plays the guitar. I'm Ryan and I sing.

WORKING WITH JOEY C...

R: I wanna tell you a Joey C story. He trained me for a Telemarketing job but I didn't know it was him. We were sitting there, it's just like some shitty Telemarketing job, some chick in the Hardcore scene that we all knew...
Y: Erin Power?
R: Yeah, Erin Power. She basically got a bunch of dudes jobs there, to the point that there was I think, the singer from Guns Up! cos alot of those American hardcore scene guys had girlfriends here, so they lived here. The singer from Righteous Jams Joey C lived here cos I guess he had a girlfriend here, Spoiler had a girlfriend here until... James from Lion Of Judah had a girlfriend here. I got that job and I already hated that fucking job, so I'm getting trained and all of a sudden she was all like "Here is your trainer Joseph". It's like some cool guy with long hair, long black hair and I'm not even fucking thinking about hardcore cos I hate my fucking life anyway. Righteous Jams don't even exist at that point, they aren't big, they were done I guess. And I'm sitting down, what I'm not realising is every time the girls are walking past in Righteous Jams sweaters. So I'm thinking 'alright, we got some hardcore people here' but then I start thinking 'why do they all have Righteous Jams sweaters?'. As he is training me, he was kind of a cool guy, he is laid back so I'm thinking "that Joseph is a nice guy, he is a cool trainer". He's probably a Greek guy from the Valley or something, all of a sudden a girl passes and she goes "Hey Joey C!" in a weird nasal voice. Then I'm like 'JOEY C!' and a Righteous Jams song starts in my head. I realised it was him, I wasn't star struck but I didn't have much to say to him. (To Yannick) You know Dave, right? Dave was working there too and within a week we both got fired because we couldn't handle it. Dave is just this fat, Jewish guy that we are buddies with in Montreal. One of us basically, just a weird Montreal guy. He's a fucking fatso. We both didn't want to do the job but we did it just trying to make money but after I found out about Joey C I was like 'this is too much'. There was a day me and Dave are sitting down, we are sitting down looking at each other thinking 'fuck this', all of a sudden we hear all these hardcore types in the corner. They are huddled together but they are acting like hotshot business guys. I hope you write this like as I am saying it, so one day one of these fucking yahoos reads it because the singer from Guns Up! Or I dunno if it was Joseph but there was also these other guys, like that guy Scotty whatever his name is. Scotty Too Hotty....
Y: Who?
R: Just some chump, Montreal chumps. They were all talking about who they slept with in the scene and me and Dave were like 'this is too much, we can't do this'. Eventually we thought what if they want to be our friends? Maybe. Eventually within a year all those guys moved back home, anyway the moral of the story is there is good looking girls in Montreal and these guys all would date them. And they all went home. They all left except for one, he got this girl pregnant.
Y: Esther.
R: Yeah she got pregnant by that guy. Thank goodness cos that band would probably still be going on, I'm sure they'd still do shows.

Y: Was it the singer from Guns Up!?
R: Yeah, yeah. I was at a thing at this Chinese Restaurant with Shoon, my girlfriend, we are eating and look over and it's this guy. He's eating noodles with that chick and I'm like 'he didn't go home yet?'.
Y: I was talking to her and she was like 13 or...
R: It's embarrassing because the music scene here, those bands would play here and they would be Kings and Gods. Our bands would be fucking... maggots. We'd get nothing.
Y: What do you know about Little Joeys?
C: Little Joeys? What, baby kangaroos?
Y: Yeah man, Little Joeys are awesome.
R: A Little Joey is a Kangaroo? What!
(heaps of laughter)
C: They're just called Joeys, they are all little.
Y: REALLY?
R: That's funny cos my girlfriends mother, this is not related, this little chipmunk that hangs out in her backyard, she calls it Putsy Joe. That translates to Little Joe and that's funny, she doesn't listen to fucking Kid Rock. (said in a solid attempt at an Aussie accent) GET OUTTA HERE YOU FUCKER!
Y: So a little Joey is a miniature Kangaroo?
R: Yeah.
C: No, it's a baby. Like a calf, or a fucking duckling.
R:OK, let's let him ask a few questions. I can't imagine it starting at the top with me talking shit on Righteous Jams... All those guys wanting to fight me.
C: You just wait...

BLASTS OF LUNACY

R: Oh, that fart stinks. Sorry.
(Laughter)
Y: The LP is good man. We got some saxophone on there. Dan Skibra, our drummer, played some saxophone on the LP.
R: Yannick wanted it to be called Born to Laugh at Tornadoes. We weren't sure actually, we came up with some ideas but settled on Blasts of Lunacy. When Omegas started we had one guitarist, it was Tony, I didn't see eye to eye so I needed a guy to back up my bullshit. Yannick is that guy. I got Yannick in the band.
Y: Tony is cool but he doesn't know Baby. I know Baby. (talking about a doll he clutched for the entire interview...)
R: We considered calling it Born To Laugh At Tornadoes but that's already an album name for, what is it? Has Was? There is a band called Has Not Was.
Y: Are they Australian?
R: I think they might be actually?
Y: Do you know Has Not Was?
C: Nah.
Y: They got this song 'Hello Dad, I'm in Jail' or something like that.
R+ Y: HELLO DADDD! I'M IN JAIIIIIIIL!
R: Yeah, that shits cool. If you wanna know about the roots of Omegas, you can look that shit up on youtube. The LP is called Blasts of Lunacy and its coming out on, what, Parts Unknown?
Y: I think it is on No Way Records?
R: It's on Parts Unknown. Brandon from No Way Records has been asking to put out a 7" but it's never been really cool. We were asked to be interviewed on some VICE magazine website.
C: I hope you said no.
R: We said no but now we are being asked to be featured by Tony Rettman, the guy who wrote Why Be Something That You're Not? So we said yes. Even though it will attract hipsters but Parts Unknown guys know Rettman, Skibra our drummer knows Rettman. I mean Parts Unkown isn't really a strictly hardcore label, they will take any press they can get. Not calling them sellouts or anything but if we are doing an LP on that label we may aswell go all the way. We won't be dressing up in rabbit costumes or anything.
C: My friend Allan (Meatdog) was telling me about a concept record...
R: Yeah yeah yeah... We are recording for a 7" for Painkiller. I dunno, Cooch said he was interested. This guy Cooch, he runs Painkiller records.
C: Yeah I know Cooch.

R: He is an Omegas fan. It's going to be called New York Terminator, we are set to record it this month and its four or five songs. It is set to come out on Painkiller. Then we are doing a concept album.
Y: No no, that's not us.
R: Wait, wait. The Neomegas are putting out a 7" or 12" on Desensitized Records which is based out of LA but we don't know anything about that. That isn't us...
Y: We have no idea.
R: That's just like, this guy, this guy that used to be in the band.
C: Just some jabroni...
Y: Some baloney fan.
R: Yeah just this jabroni who eats alot of baloney.

OBLIGATORY FIGHT STORY

R: Now we are talking. (to the dictaphone). You get that Sanyo? You fucking chink!
(laughter)
C: Fucking hell.
R: Fucking hell indeed. You know what makes this biased Yannick? I hung around with these fuckers for like four hours today, they know the worst of it. You remember that story about the fight with guys from my home town? Yannick was the guy, he was the jabroni that did the ducking.
C: Really? Tell that story again, fight stories rule.
R: I tell that story ten times a year, actually every time I am drunk. I'm not gonna tell it again, it's not something that should be in a zine but if you read this come up to me at a show and ask me.
Y: Noooo, I think we should tell him.
R: You don't understand man, this is being printed in Australia. Noone is going to come up to me at a show there. (Laughter). You can't just say 'this guy', you gotta be specific. You can't just drop these random French names, man.
Y: Alright. There is this village called Quebec City about three hours from here. This guy, this rapper...
R: This tough guy hardcore jabroni and so on the internet whenever someone would make fun of him, like Yannick here, he would say 'I'm gonna come down to Montreal and kill you'. So it kept going on and one night Jaws of Life opened for Fearless Vampire Killers or 'The Cro-Mags'.
Y: Wait, before that I went to the bar. This is like 2005, we used to hang out at this bar called The Red Door and I saw him in the pizza place right next to this bar. So I see this guy with his friends and they start pointing at me, basically saying to each other 'he's dead'. We smashed them.
R: This is all credit due to the white trash Irish guys from my hometown, by chance my old band was playing so I got a lift to the show with three Irish Striker Hooligan types. I grew up with them but I guess they were more into Scarface
and ugh, whats that stupid movie? Boonsaint Docks? (laughter) Boondock Saints, Boondock fucking Saints. You know, Irish bullshit. I love these guys, if they came right now I would kiss them but anyway... I bring them to the show, Yan tells me whats going on and tell these Irish guys. They say 'we got your back', so after the Cro-Mags play a bunch of shit has already gone down inside the venue. The guy who was after Yannick broke a girls collar bone in the mosh pit. He had a crowbar. So the whole show spills onto the sidewalk and we tell Yannick to just stand still in the one spot, we positioned it and then everyone surrounded us.
Y: You're forgetting the one part during the show when John Joseph said 'errrrr you're hitting girls? Back where I'm from we lynch those guys'.
R: Yet, he saw what happened and didn't do anything at all.
(laughter)
Y: I went backstage to get my shirt and he was like 'woah, cool Black Flag shirt bro. I've seen Black Flag.'
R: back to the story... So after the show, we're outside and this guy from Quebec City is ready to knock out Yannick. Everyone from the show is now outside, they are yelling 'Fight! Fight! Fight!'. High School type shit. Yannick knew he had these white trash guys on his side, we are all wasted. Basically Jaws of Life played first, we left to get drunk and eight more bands played before we went back to fight the guy.
Y: I wasn't drunk back then.
R: You didn't drink back then but now you're drunk on Four Loko and you're an idiot. So anyway, Yannick stands in front of this guy. The guys saying 'I'm gonna kill you' and everyone in the crowd is cheering 'Woooo!'. Its like a Full House episode. So the guy swings, Yannick ducks and I swing a garbage bag at the guy. So we fall on the ground and then the guys I brought with me. This guy Tornado Jack, who for the record is the guy I told you looks exactly like Chopper but more stupid. So he starts punching random people and this guy Mike Soclick, who isn't even allowed in the show cos he is banned grabs a piece of wood out of the rubbish and starts swinging at everyone. When it simmered down we got told to take it down the street. The guy that wanted to fight Yannick had a friend, a muscle dude, and he was all like 'I wanna fight you!'. Pointing at my buddy who looks like Chopper, so my buddy is wasted and goes into a Spiderman stance. Gets down with his arm between his legs, everyone is laughing at him but in my mind I knew this guy was serious. When he does shit like that he is thinking about every time his dad beat him or every time his mother had an abortion. So this guy goes at him, misses and my pal punches him once. Lights out, eyes in the back of the head. The guy drops and everyone groans. Then my other friends just start kicking him and stomping him. I can't stop it cos I don't want to stop it, the asshole deserved it. As violent as it was, after this these Quebec City guys never said anything about it. Never ever said a thing on the internet or at a show.
Y: Cos they realised they're fucking fags!
R: That's true. Its not like we are the toughest guys or we brought the toughest guys but there are variables in life... that will destroy you.
(laughter)
Y: This guy thinks he is a rapper now, the guy we bashed.
R: If you search Youtube for Shortfuse Quebec City he will come up and if you search for Allstars Quebec City Hardcore you will get the other guy... Imagine if these guys somehow read this interview? That will be awesome.
C: Would you fight them again?
R: Personally I don't think I could, I could gouge out his eyes or something. Everyone says I'm a dirty fighter because I brought these guys. These guys were selling coke for the Irish Mob, they aren't gonna pull up in a car right now and put a hit on you.
Y: Do you guys have cars?
C: What in Australia? No, we all ride pushbikes.
(laughter)
Y: You don't have cars in Australia?
R: They only have black guys... riding bikes through jelly. Let me ask you a question, have you ever heard of the movie Tommy Tricker and the Stamp Collector?
C: Nah
R: Oh you gotta watch that shit, its a Montreal movie that was bi-lingual. At one point in the movie the guy winds up in Australia and theres just this aboriginal guy playing on one of those whicky-wah-wah-wah-whicky sticks. A didgeridoo. Rufus Rainwright is in there and this is where he got his start. He was twelve, I can sing the song. (proceeds to sing...)

JAWS OF LIFE 'MANIAC COP' VIDEO

R: That video was shot in Toronto, after Jaws of Life were done. We had recorded five songs and what happened was, this hippie guy recorded them for free, the shit never came out but we wanted to make use of them somehow. So we took one of the songs to one of our buddies who was going through Film School in Toronto, he loved our band. We went to Toronto, just me and my brother, we left behind the rest of the band including Yannick. (laughter). Dan our guitarist moved to China, he is a New York Jew. I digress. Me and my brother based it off Rambo, it was totally based on Rambo and The Fly.
C: What did you think of Rambo?
R: I knew about it around a year before it got made, you know how they talk about it on the internet. And then the movie came out, we all saw it together. It's fucking amazing.
C: It is mindblowing.
R: In comparison to The Expendables and all that kinda bullshit, Expendables was really disappointing.
Y: Expendables is good man!
R: No, it's not. Rambo was crazy. My first movie, the first movie my father pushed on me when I was a kid was First Blood. I was about 9, he was like 'fucking watch this, this is First Blood!'. We grew up with that, sorta lived by that movie. We were all like 'this is the best movie'. Then Rambo comes out and we were like 'no way this shit will top it (First Blood)' but it comes close. Rambo III wasn't great but its' still good. But Rambo is fucking crazy.

MONTREAL HARDCORE

R: Did Julian (young buck scenester) honestly run to see Nomos? We effortlessly play shows in Montreal, we don't give a fuck. I'm not trying to sound arrogant or as if we are beyond that but people place this huge importance on a social aspect of shows. People want to go to the right shows and dance at the right parts but that doesn't really matter to us. People make big deals out of shows like this, I'm not dissing Nomos. They put us up in Brooklyn (laughter) but people will specifically come out just for this show, they will make an appearance but they won't come to other smaller shows with local bands. We will get a big response here, Omegas will but if we play across the street right now at that house no one would cross the road.

STREET MEAT / THE RAT SKINNER

C: Fucking Mike the Mosher told me that he wrote half the lyrics to 'Street Meat'?
Y: What? Mike said he wrote the lyrics?
C + R: Half the lyrics.
Y: Mike's full of shit.
R: No, Mike didn't write half the lyrics.
Y: Mike is just Straight Edge and breaks beer bottles.
R: Mike, I talk to him every night on gmail chat and he came up with the term. I don't know how it came but he said 'make a song called Street Meat', he didn't come up with the lyrics. We recorded it once originally and the lyrics were all weird knob, there is an original recording where Mike sings the chorus but by the time we rerecorded it two years later the lyrics were alot different.

Y: And we made the song better.
R: The intro to it, I think it was Spoiler. No, it was Tony and it went 'dun nuh nuh neh ne nah'.
Y: Like Agnostic Front.
R: Not Agnostic Front, like 'Crucified' by Iron Cross. It was the same riff, not even the riff but the chorus. So I kept bringing it up at practice, I didn't want to use it so I said change one note so they changed it. Mike will obviously read this and I think he was mad upset that we didn't use his version, we didn't ask him to come back to rerecord it.
Y: Yeah... it wasn't very good though...
(Laughter)
R: Mike can't complain cos he is an honorary member of Omegas anyway.
Y: Um, yeah. I'm basically the Mozart of Hardcore. I changed two notes and that song became ours.
(laughter)
R: If you wanna talk more Mike the Mosher, he has live sets of all our shows. He is an archivist, him and Ben Pepin archive everything. They work together. I remember him asking for a set list from 2003. I'm impressed with what he holds onto. He is an awesome guy, he should be in our band but he can't play an instrument.
Y: Bad Choice was great man, we did like two Bad Choice songs in Toronto. We messed em up.

R: That was the next day, we went to Andrews place to play Porno video games and you were at the Avengers show, we met you half way.
Y: The Avengers fucking sucked! The guitar player was cool. I thought Penelope was gonna still be hot but she was faaaat.
R: Up until that night I thought the singer for the Avengers was the director of Wayne's World! I thought Penelope Spheeris was the singer from Wayne's World. (laughter) That makes no sense. So anyway we meet up with Yannick out the front of this Gentleman's Club and some stripper comes out and sits on his bike. She asked if she could ride it around the block, I said no way. I told her that
some seedy skags would steal the bike but he let her and then she brings it back and he sniffs the seat right in front of her (laughter). So after that he wants us to scale this building, so we climb into this building and there are hundreds of skinned rats. I'm not even joking. Skinned rats fucking everywhere. Yannick told us to keep going so we get onto the roof and Mike is throwing bottles down to the ground five stories below. We go back down and I realise that someone has actually taken the time to climb the fence, get in the building and skin these fucking rats. I freaked out. Some dude skinned one hundred rats, so we started the legend of the Rat Skinner and Yannick is the only guy who knew about it.

C: Yeah he was meant to come here and do those songs, me and Garry are heartbroken.
Y: Mike Fairley likes to break beer bottles. He doesn't want to drink but he likes breaking beer bottles. I brought Mike to this secret roof.
R: I wouldn't mind moving to Australia if you guys could hook me up with a job and explain to me how I could get some sorta permanent residency.
Y: Shut up. Remember when we went to that roof top with Mike Fairley. The Rat Skinner is real, he is running loose.
R: You gotta give them some context...
Y: No the Rat Skinner is running loose in Montreal and Spicy Cho is like the alter ego of Choman, and he will catch the tougher bums.
R: What the fuck? You're wasted out of your mind.
C: Yannick is one loose cunt.
R: Let me explain it. What happens was one night, Omegas played this late night show and Mike stayed at my place. Innumerable Forms played, DFJ's other band. We brought skiis to the show and got wasted, threw em around. We stole the skiis on the way to the show, out of someones backyard. Don't you remember Yannick? You threw that bag of garbage around? It cut Nathans legs open.
Y: No. I don't remember the night. I remember going to the Avengers show.

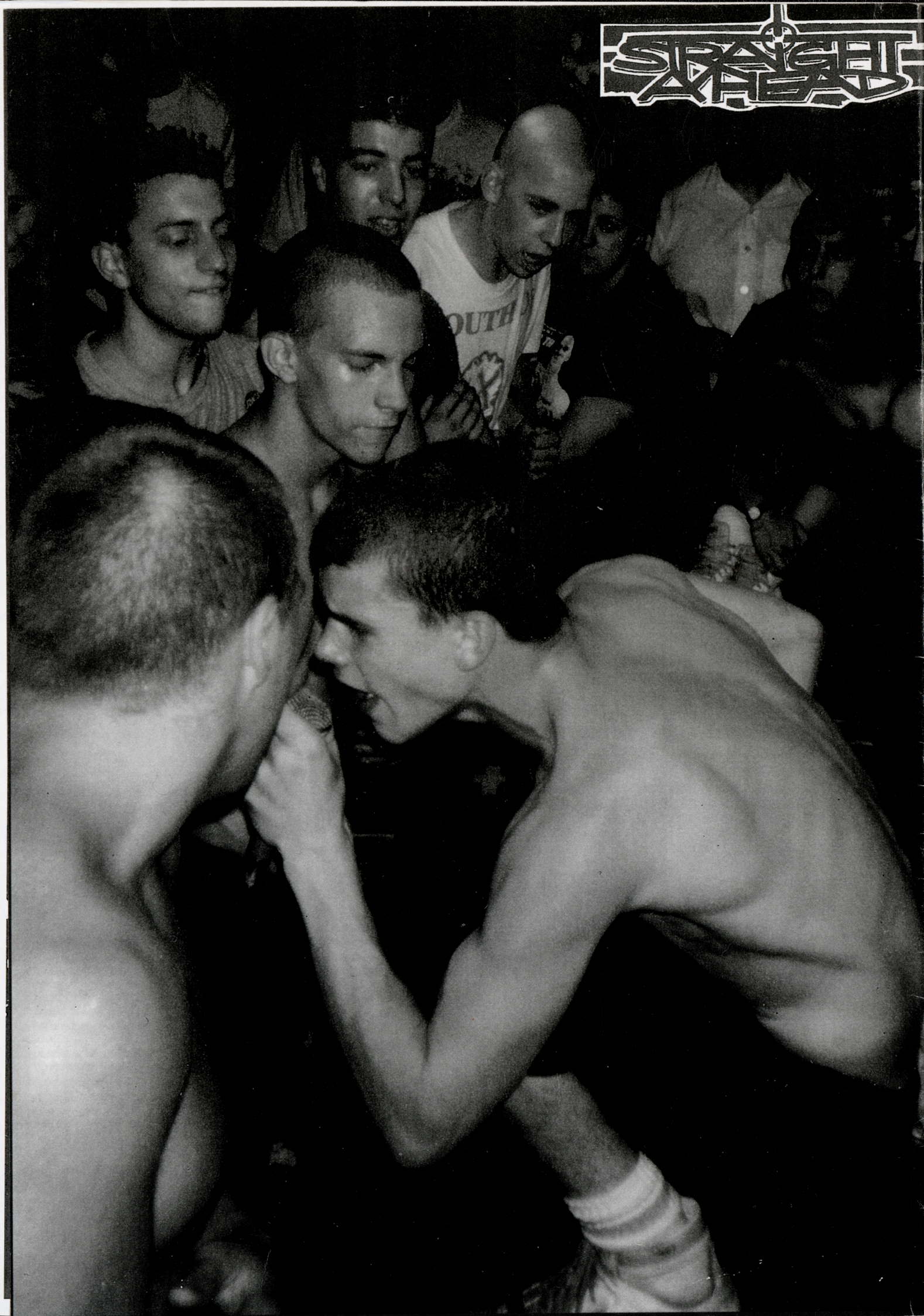
OMEGAS

DON'T FUCK AROUND

May 27 - TORONTO, ON	June 3 - AUSTIN, TX
May 28 - ROCHESTER, NY	June 4 - AUSTIN, TX
May 29 - COLUMBUS, OH	June 5 - NEW ORLEANS, LA
May 30 - CHICAGO, IL	June 6 - ATLANTA, GA
May 31 - ST. LOUIS, MO	June 7 - RICHMOND, VA
June 1 - KANSAS CITY, MO	June 8 - SILVER SPRING, MD
June 2 - DENTON, TX	June 9 - VENTNOR, NJ

Y: Choman is the only guy who can stop him. He is a superhero. He knows videogames, he hangs out on roof tops. I brought him some Four Lokos tonight.
R: How many have you had? Are we meant to be on now? I should have worn socks.
Y: Do you guys have cars?
C: What in Australia? No, we all ride pushbikes. (laughter)
Y: You don't have cars in Australia?
R: They only have black guys... riding bikes through jelly.
Y: OK, next question...
R: Beau hasn't even asked one, we've just been talking for like two hours.
C: Alright, what do the Omegas stand for?
Y: Getting stupid with two zeros.
C: We'll leave it at that hey.
(more laughter)

Most photos including cover- Spicy Cho. Some also by Cooch and main pic this page by R Walker.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